

NIGHTS OF 1998

BY

CHRISTOPHER LAROSA

Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Doctor of Music
Indiana University
May 2018

Accepted by the faculty of the
Indiana University Jacobs School of Music
in partial fulfillment of the requirements for the degree
Doctor of Music

Doctoral Committee

David Dzubay, Chair and Research Director

Claude Baker

P.Q. Phan

April 4, 2018

Nights of 1998

for Baritone and Sinfonietta

[2017]

Christopher LaRosa

Instrumentation

Flute (dbl. picc.)

Oboe

B♭ Clarinet

Bassoon

Horn

Trumpet (harmon and straight mutes)

Trombone

Tuba

2 Percussion

Harp

Piano

Baritone Vocalist

2 Violins

Viola

Cello

Double Bass (with C-extension)

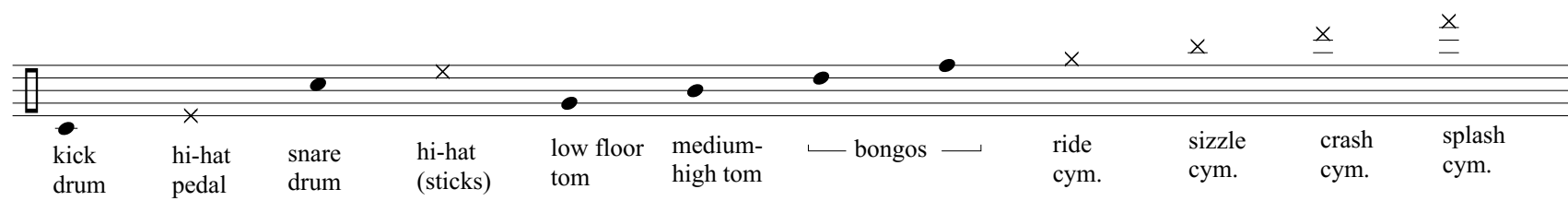
Duration: ca. 12”

Score is transposed.

Notation Conventions

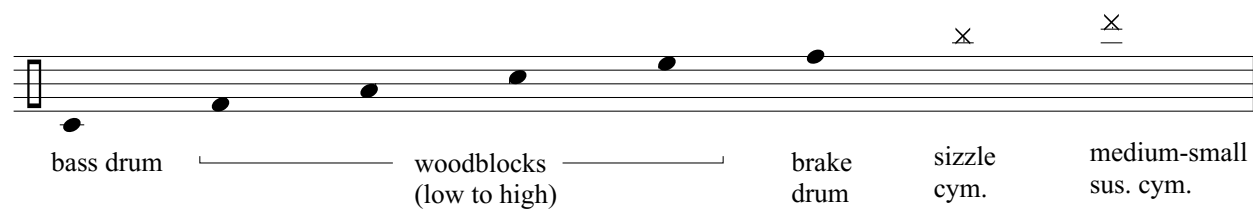
Percussion 1 (drum set)

- kick drum
- snare drum
- hi-hat
- low floor tom
- medium-high tom (lower than lowest bongo)
- bongos
- ride cymbal
- sizzle cymbal
- crash cymbal
- splash cymbal
- mark tree
- crotales (upper octave, shared with Percussion 2)



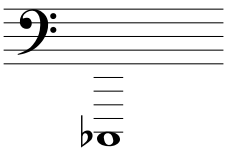
Percussion 2

- glockenspiel
- xylophone
- crotales (upper octave, shared with Percussion 1, place close to bass drum)
- bass drum (2 bass mallets and rute)
- 4 graduated woodblocks
- brake drum
- sizzle cymbal
- medium-small suspended cymbal

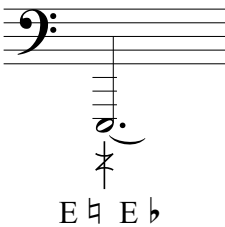


"s" above a notehead indicates a rapid cymbal scrape with triangle beater, from the bell to the edge.

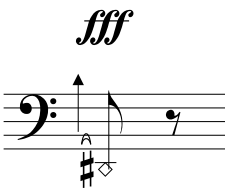
Harp



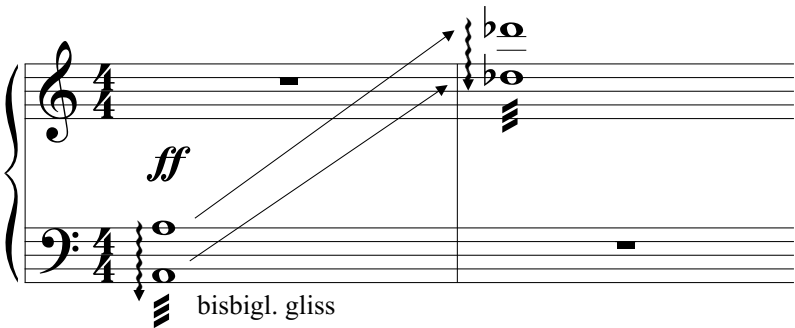
Tune lowest string to C \flat .



Pedal buzz, produced by holding the pedal halfway between two pedal positions. The buzz should be loud and egregious.



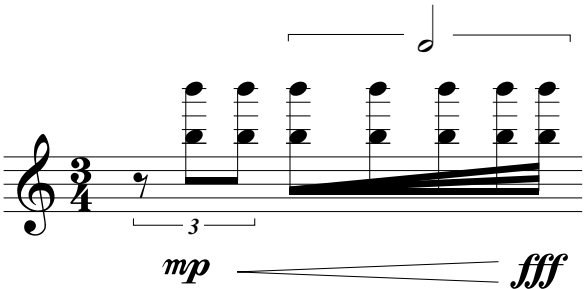
Rapid scrape with crumpled sheet paper, should produce a high frequency "jet" sound. Always let vibrate.



Bisbigliando glissando: several fast glissandi one after another with alternating hands. The fingers slide over the given interval, which moves upwards or downwards. The arpeggio arrow shows the direction of the slides.

General

Grace notes occur before the beat.



A feathered beam indicates a rhythmic acceleration of articulations over a given duration. The number of notes indicates the number of articulations desired. In this example, there are five accelerating articulations in the span of a half note.

Commissioned by the Georgina Joshi Foundation.

Program Note

Nights of 1998 sets Ernest Hilbert's poem of the same title, from his collection *All of You on the Good Earth*. The poem depicts a debaucherous downtown party in SoHo, Manhattan, replete with copious alcohol, drugs, and music. The scorching summer night spins out of control to a sudden breaking point—the partygoers fall apart, and during the early morning hours of his comedown, the first-person protagonist experiences a (perhaps slightly hallucinatory) existential afterglow. The boundless energy, apparent authenticity, and evocative dramatic arc of Ernest's poem drew me in.

When I read *Nights of 1998*, I imagine Ernest reciting the poem. Because he speaks with a rich, low voice, I wrote the piece for baritone. The poem's tone, often conversational, occasionally takes on an impassioned expressionism. Therefore, I took careful account of the natural prosody of the language, while applying my own expressionistic account to the melodic line. The singer repeats and sequences phrases excitedly, sometimes maniacally, and occasionally must shout to remain audible over the party's din. During the poem's more introspective moments, the baritone receives a musical spotlight and the melodic line dilates.

The poem describes a diegetic music, as the baritone struggles to “play a record...and the needle shrieks like scraped chalk through the speakers,” which cleverly intersects with the non-diegetic music suggested by his racing mental state, as well as the implied sonic backdrop of the wild partygoers and the hectic downtown streets of New York City. The poem's sonic environment and the baritone's varying mental states seem perfectly suited for sinfonietta, which I view at once as a motley crew of instrumental characters, as well as an ensemble capable of intense energy and agility, deafening cacophony, and gorgeous color. As such, I use the ensemble in various dramatic guises to describe the party's wild sonic setting, the diegetic music, and the baritone's extreme mental states. Often, I move the ensemble through these dramatic roles sharply, but occasionally the music flows smoothly from one to the next. Sometimes, the ensemble contributes layers of dramatic roles simultaneously.

I cast the various instruments of the sinfonietta as individual characters participating in the revelry, chattering away. As more and more instruments enter, or arrive, the texture occasionally boils over, submerging the baritone soloist in cacophony of ever-increasing intensity. The baritone's scraping record sounds in the overpressure bowed strings, the New York traffic blares through the glissing brass, the diegetic music's energy pulses through the chaotic up and down of the drum set's hi-hat. Throughout the piece, the sinfonietta assumes the baritone's drug-altered mental state—the music races ahead as the baritone's dopamine levels surge, ecstatic bursts flash across the *tutti* ensemble, stuttering metric irregularity and tempo modulations distort the perceived flow of time, and suspended passages seem to stop time completely while the baritone makes simple but genuinely profound observations of the summer night's beauty. The poem begins at a boiling point; nevertheless, the baritone continues to turn up his record player, party, and mental state. So the music begins up, and I only continue to turn the ensemble up, and up, and up—

until we can't go back.

Nights of 1998

Poem by Ernest Hilbert

It's boiling up: my tin-ceilinged cavern
Downtown. I'm struggling to play a record,
But my fingers quiver and the needle
Shrieks like scraped chalk through the speakers. I turn
It up, and up, and up. I'm lit like a war
With pills, lines, so many drinks I can't feel.
I find two women shooting heroin
In my bed. I'm coming up so hard I puke.
O Christ the summer is stunned with lilacs!
Someone gets kicked in the nose, and then
More arrive, and more, and would you look
At all this, and God the noise, we can't go back—
We fall apart like ancient stars, sparks—
Gold like pollen blown across all this dark.

"Nights of 1998" from *All of You on the Good Earth* by Ernest Hilbert are used with the permission of Ernest Hilbert and Red Hen Press.
Copyright © 2013 Ernest Hilbert.

Nights of 1998

Christopher LaRosa
Text by Ernest Hilbert

raucous ♩=84

4/4 **2/4** **3/4**

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Percussion 1 (Drum Set)

Percussion 2

Harp

Piano

Baritone

Violin I

Violin II

Viola

Cello

Double Bass

sizzlecym.
tri. beater

Glockenspiel

bongos
sticks

(snare on)

harmon mute (stem in)

arco

It's boil - ing, It's boil - ing,

2 3 4

3/4 3/8 2/4 3/4 4/4 3/4

Fl.

Ob.

B♭Cl.

Bsn.

Hn.

CTpt.

Tbn.

Tuba

Perc.1

Perc.2

Hp.

Pno.

B

Vln.I

Vln.II

Vla.

Vc.

D.B.

It's boil - ing, boil - ing, boil - ing, It's boil - ing, [ŋ] → [a] It's boil - ing, boil - ing

5 6 7 8 9

[illegible]

2
4
3
4
2
4
3
8

Fl.

Ob.

B♭Cl.

Bsn.

Hn.

CTpt.

Tbn.

Tuba

Perc.1

Perc.2

Hp.

Pno.

B.

Vln.I

Vln.II

Vla.

Vc.

D.B.

[14]
[15]
[16]
[17]
[18]

20

3/8 Piccolo

4/4 to flute

2/4

4/4

Picc.

Ob.

B♭Cl.

Bsn.

Hn.

CTpt.

Tbn.

Tuba

Perc.1

Perc.2

Hp.

Pno.

B

Vln.I

Vln.II

Vla.

Vc.

D.B.

mf

ff

ffp

f

ppp

mf

f

mp

ff

f

fp

p

f

mp

ff

f

fp

p

f

fp

arco

choke

19

20

21

22

23

It's _____ boil - ing up: _____ my

$\text{♩} = 84$

2/4 **3/4** **2/4** **4/4**

Fl.

Ob.

B♭Cl.

Bsn.

Hn.

CTpt.

Tbn.

Tuba

Perc.1

Perc.2

Hp.

Pno.

B

tin - ceil - inged cav - ern Down - town.

Vln.I

Vln.II

Vla.

Vc.

D.B.

$\text{♩} = 84$

2/4 **3/4** **2/4** **4/4**

Flute
 mf

mf f

f

mf

harmonmute(stemin)
 mp f

sfz

mp f

p mf

f

24 25 26 27

28 **4/4** **3/4** **3/8** **4/4** **2/4**

Fl. *sfz* *sfz* *sfz* *fp* *ff*

Ob. *f* *fp*

B♭Cl. *fp* *ff* *fp* *fp*

Bsn.

Hn.

CTpt.

Tbn. *sfz* *sfz* *sfz* *sfz*

Tuba *sfz* *sfz* *sfz* *sfz*

Perc.1 *sfz* *sfz* *mp* *p* *f* *pp* *p*

Perc.2 *f* *f* *f* *f* *f* *f*

Glock.

Sus. Cym. tri. beater

Hp. *sfz* *sfz* *f*

Pno. *sfz* *sfz* *sfz* *sfz*

B *f* *f* *fp* *mf* *p*

I'm strug - gling, I'm strug - gling to play a re - cord, a re - cord, But my fin - gers quiv - er,

28 **4/4** **3/4** **3/8** **4/4** **2/4**

Vln.I *ff* *ff* *ff* *fp* *mf* *p*

Vln.II *ff* *ff* *ff* *fp* *mf* *p*

Vla. *f* *p* *fp*

Vc. *fp*

D.B. *sfz* *sfz* *sfz* *sfz*

28 29 30 31

2/4 3/4 2/4 35

Fl. *fp* *fp* *fp* *ff*

Ob. *fp*

B♭Cl. *fp* *ff*

Bsn.

Hn.

CTpt.

Tbn.

Tuba

Perc.1 *pp* *p* *pp* *p* *mf*

Perc.2 *mf* *f* *mp* *f*

Hp. *fff*

Pno.

B. *fp* *mf* *mp* *mf* *ff*

quiv - - - - - ver and the nee - die Shrieks, Shrieks,

Vln.I (ord.) *fp* *mf* *p* *fp* *mf* *p* *fp* *fff* *fff*

Vln.II (ord.) *fp* *mf* *p* *fp* *mf* *p* *fp* *fff* *fff*

Vla. *mf* *p* *fp* *mf* *p* *fp* *fff* *fff*

Vc. *mf* *p* *fp* *mf* *p* *fp* *fff* *fff*

D.B.

32 33 34 35

Rapidscrapewithfingernail;
fasthighfrequency"jet"sound.LVsempre.

$\text{♩} = \text{♩} = 84 (\text{♩} = 126)$

Fl. *ffp* *fff* *ff* *fp*

Ob.

Bs.Cl. *ffp* *fff* *ff* *fp*

Bsn. *f*

Hn. *mf* *f* *mf* *f* *f*

CTpt. *f* *f*

Tbn. *f*

Tuba *f*

Perc.1 *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Perc.2 *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Hp.

Pno. *fp* *fff* *fff* *fff*

B. Shrieks, Shrieks, Shrieks, *fp* *ff*

Vln.I *ffp* *fff* *ffp*

Vln.II *ffp* *fff* *ffp*

Vla. *ffp*

Vc. *ffp*

D.B. *f* *p*

36 37 38 39 40

45

Fl. *fp* *fp* *ff* *fp* *ff*

Ob.

B♭Cl. *fp* *fp* *ff* *fp* *ff*

Bsn.

Hn.

CTpt.

Tbn.

Tuba

Perc.1

Perc.2

Hp.

Pno.

B

Shrieks like scraped chalk through the spea - kers.

Vln.I *fff* *ffp* *fff* *ffp* *fff* *f* *fff*

Vln.II *fff* *ffp* *fff* *ffp* *fff* *f* *fff*

Vla. *fff* *ffp* *fff* *ffp* *fff* *f* *fff*

Vc. *fff* *ffp* *fff* *ffp* *fff* *f* *fff*

D.B. *fff* *fff* *fff* *fff* *fff* *f* *fff*

41 42 43 44 45

Fl. *sfz* *fp* *f* *ff* *f*

Ob. *sfz* *f* *p* *f* *f*

B♭Cl. *sfz* *fp* *f* *ff*

Bsn. *sfz* *fp* *f* *f*

Hn. *f* *p* *f* *f*

CTpt. *f* *p* *f*

Tbn. *f*

Tuba *f*

Perc.1 *mp* *f* *mp* *f* *mp* *f* *mp* *f* *ff* *mf* *f*

Perc.2 *mp* *f* *mp* *f* *f* *f* *mp* *f* *mp* *f* *ff*

Hp. *f* *fff*

Pno. *fff* *f*

B.

Vln.I *fff* *sul pont. overpressure*

Vln.II *fff* *sul pont. overpressure*

Vla. *fff* *sul pont. overpressure* *sul C. ord.*

Vc. *fff* *sul pont. overpressure* *ord.*

D.B. *fff* *arco*

46

47

48

49

51

6/8 3/4 6/8

Fl. *fp* *f* *sfz*

Ob. *f* *p* *f* *sfz*

BsCl. *fp* *f* *sfz*

Bsn. *fp* *f* *sfz* *fp*

Hn. *f* *p* *f* *sfz*

CTpt. *f* *p* *f* *sfz*

Tbn. *sfz* *mf*

Tuba *sfz* *mf*

Perc.1 *p* *f* *mf* *p* (rim)

Perc.2 *f* *fp* *f* Woodblocks

Hp. *f* *sfz* *sfz*

Pno. *sfz* *sfz* *mf*

B. *f* *fp* *f* *fp*

I turn it, I turn it up and up, and

51 51 52 53 54

6/8 3/4 6/8

Vln.I *ord.* *s.p.* *ord.* *s.p.* *ord.* *fff*

Vln.II *ord.* *s.p.* *ord.* *s.p.* *ord.* *fff*

Vla. *ord.* *s.p.* *ord.* *s.p.* *ord.* *fff*

Vc. *ord.* *s.p.* *ord.* *s.p.* *ord.* *fff* *sulpont.* *f* *p* *sulpont.*

D.B. *sfz* *sfz* *sfz* *f* *p*

[illegible]

59 $\frac{5}{8}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{3}{4}$

Fl. *ff*

Ob. *f* 3

Bs.Cl. *ff*

Bsn. *mf* *f*

Hn.

CTpt. *f* 3

Tbn. *mf*

Tuba *mf* *f* 3

Perc.1 *mp* *f* *mp* *f* *mp* *f* 3

Perc.2 *f*

Hp.

Pno. *ff*

B. *mf* *f*
up, and up, and up, and up, and

59 $\frac{5}{8}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{3}{4}$

Vln.I *fff* (sulpont.) *mp* ord. *mf*

Vln.II *fff* sulpont. overpressure *mp* ord. *mf*

Vla. *fff* (sulpont.) *mp* ord. *mf*

Vc. *fff* (sulpont.) *mp* ord. *mf*

D.B. *mp* *mf*

59 60 61 62

page 16

2/4 3/4 2/4 3/8 2/4

Picc. *f* *mf*

Ob. *mf*

BsCl. *mf*

Bsn. *f* *mp* *f*

Hn. *fp* *f* *fp* *f*

CTpt. *mf* *p* *mp*

Tbn. *pp* *mp* *fp*

Tuba

Perc.1 *mf*

Perc.2 *mf* Xylo.

Hp. DCBEF #G #A # C#

Pno. *f* 3 5:3 5:3

B *f* *fff*

Vln.I *mf* *f* *mf*

Vln.II *mf* *f* *mf*

Vla. *mf* *f* *fp* *fp*

Vc. *mf* *f* *p* *fp* *fp*

D.B. *mf* *f*

71 72 73 74 75

76 $\text{♩} = 84$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ *accel.*

Picc. *to flute* *ff* *f* *fp* *fp*

Ob. *ff* *f p* *mf p* *f⁵ p* *f* *fp* *fp*

BsCl. *ffp* *f p* *mf p* *f⁵ p* *mf f* *p* *f* *fp*

Bsn. *ff*

Hn. *ff* *f p* *mf p* *f p* *mf f* *p* *f* *fp* *fp*

CTpt. *ff* *f p* *mf p* *f p* *mf f* *p* *f* *fp* *fp*

Tbn. *ff* *mp*

Tuba *mp*

Perc.1 *ff* *p* *mf p* *f p* *mf f* *p* *f* *sfz p* *sfz p*

(Xylo.)

Perc.2 *ff* *f* *Glock.*

Hp. *ff* *8va* *lv. sempre* *F* *G*

Pno. *ff* *fp* *fp* *fp* *fp*

Vln.I *ff* *(ord.)* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ffz p* *ffz p*

Vln.II *ff* *(ord.)* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ffz p* *ffz p*

Vla. *ff* *(ord.)* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ffz p* *ffz p*

Vc. *ff* *f p* *mf p* *f⁵ p* *mf f* *p* *f* *ffz p* *ffz p*

D.B. *f* *p* *mf p* *f p* *mf f* *p* *f*

76 77 78 79

----- $\text{♩} = \text{♩} = 96 (\text{♩} = 144)$ 82

2 **5** **3** **2** **5**
4 **8** **4** **4** **8**

Fl. *fp* *fp* *sfz* *p* *ff*

Ob. *fp* *fp* *sfz* *p* *ff*

B♭Cl. *fp* *fp* *sfz* *p* *ff* (gliss)

Bsn. *fp* *fp* *sfz* *ff*

Hn. *f* *mf* *sfz* *fp* *ff* *mf*

CTpt. *f* *mf* *sfz* *ff*

Tbn. *fp* *fp* *f* *fp* *ff* *mf*

Tuba *fp* *fp* *sfz* *ff*

Perc.1 *f* *fp* *ff* (choke) *fp* *ff* *f*

Perc.2 *pp* *ff*

Hp. *f* *mf* *sfz*

Pno. *f* *mf* *sfz*

2 **5** **3** **2** **5**
4 **8** **4** **4** **8**

Vln.I *ff* *sfz* *ff*

Vln.II *ff* *sfz* *ff*

Vla. *ff*

Vc. *ff* *mf*

D.B. *fp* *fp* *sfz* *ff* *mf*

80 81 82 83 84

85

86

87

88

89

95

96

100

3
♩ = 144

3
4

2
4

3
8

Fl.

Ob.

B♭Cl.

Bsn.

Hn.

CTpt.

Tbn.

Tuba

Perc.1

Perc.2

Hp.

Pno.

Vln.I

Vln.II

Vla.

Vc.

D.B.

(8va)

(Xylo.)

s.p.

ord.

104

105

106

111

Fl.

Ob.

B♭Cl.

Bsn.

Hn.

CTpt.

Tbn.

Tuba

Perc.1

Perc.2

Hp.

Pno.

Vln.I

Vln.II

Vla.

Vc.

D.B.

107

108

109

110

111

p *f*

mf

mf

mf

mf

Fl.

Ob.

B♭Cl.

Bsn.

Hn.

CTpt.

Tbn.

Tuba

Perc.1

Perc.2

Hp.

Pno.

Vln.I

Vln.II

Vla.

Vc.

D.B.

2/4

5/8

2/4

mf

mf

2/4

5/8

2/4

(Xylo.)

f

DC #BEF #G #A #

2/4

5/8

2/4

sul pont. overpressure

fff

ord.

f

ord.

f

ord.

f

ord.

mf

f

mf

112

113

114

115

116

Fl.
 Ob.
 B♭Cl.
 Bsn.
 Hn.
 Cor.
 Tbn.
 Tuba
 Perc.1
 Perc.2
 Hp.
 Pno.
 Vln.I
 Vln.II
 Vla.
 Vc.
 D.B.

117 118 119 120 121

Musical score for "The War of the Worlds" by Gustav Holst. The score is in 3/4 time, with a tempo of 96 beats per minute. It includes parts for Flute, Oboe, Bass Clarinet, Bassoon, Horn, Cymbal, Trombone, Tuba, Percussion 1 and 2, Harp, Piano, Bass, Violin I and II, Viola, Violoncello, and Double Bass. The score is divided into measures 132, 133, 134, 135, and 136. The lyrics are: "war with pills, lines, pills, lines, so man - y, so man - y".

142

24

78

34

24

616

♩. = ♩ = 96

Fl.

Ob.

B♭Cl.

Bsn.

Hn.

CTpt.

Tbn.

Tuba

24

78

34

24

616

Perc.1

Perc.2

Hp.

Pno.

B.

I'm lit, lit, I'm lit,

142

24

78

34

24

616

♩. = ♩ = 96

Vln.I

Vln.II

Vla.

Vc.

D.B.

142

143

144

145

146

6 16 2 4 3 4

Fl. *sfz* *sfz* *fp*

Ob. *sfz* *sfz*

B♭Cl. *mp* *sfz* *mp* *f* *mp* *sfz* *fp*

Bsn. *3* *3* *3*

Hn. *p* *mf* *p* *mf*

CTpt.

Tbn. *f* *3* *3* *3*

Tuba *f* *3* *3* *3*

Perc.1 bell *mf* *3* *3* *3*

Perc.2 (Sus.Cym.) *p*

Hp. *sfz* *sfz*

Pno. *f* *3* *3* *3*

B *ff* *3* *3* *3*

so man - y, so man - y pills, lines, pills, lines, drinks

Vln.I *p* *fff* *p* *fff*

Vln.II *p* *fff* *p* *fff*

Vla. *3* *3* *3*

Vc. *3* *3* *3*

D.B. *3* *3* *3*

147 148 149 150 151

3 ♩ = 144

156

2/4 3/4 4/4 7/8

Fl. *f* *sfz* *sfz* *mf* *ff* *ff* *sfz*

Ob. *sfz* *sfz* *sfz* *ff* *ff* *sfz*

B♭Cl. *f* *sfz* *sfz* *mp* *ff* *ff* *sfz*

Bsn. *sfz* *sfz* *ff* *ff* *ff* *sfz*

Hn. *sfz* *sfz* *mp* *ff* *f* *sfz*

CTpt. *sfz* *sfz* *f* *f* *f* *sfz*

Tbn. *sfz* *sfz* *f* *f* *f* *sfz*

Tuba *sfz* *sfz* *ff* *ff* *ff* *sfz*

Perc.1 *sfz* *sfz* *ff* *ff* *ff* *sfz*

Perc.2 (Sus.Cym.) *f* (BrakeDrum) *sfz* (Woodblock) *ff*

Hp.

Pno. *mp* *fff* *sfz* *mp* *ff* *ffz*

B *ff* I'm lit, I'm lit,

3 ♩ = 144

156

2/4 3/4 4/4 7/8

Vln.I *p* *sfz* *p* *sfz* *p* *ff* *ffz*

Vln.II *p* *sfz* *p* *sfz* *p* *ff* *ffz*

Vla. *p* *sfz* *sfz* *ff* *ffz*

Vc. *p* *sfz* *sfz* *ff* *ffz*

D.B. *sfz* *sfz* *ff* *ffz*

152 153 154 155 156

7 8 3 4 4 3 4 6 16

Fl. *sfz* *sfz* *sfz* *sfz* *p* *f*

Ob. *sfz* *sfz* *sfz* *sfz* *p* *f* *p* *f*

B♭Cl. *sfz* *sfz* *sfz* *sfz* *p* *f* *p* *f*

Bsn. *sfz* *sfz* *sfz* *sfz* *p* *f* *ff*

Hn. *sfz* *sfz* *sfz* *sfz* *p* *f* *p* *f*

C♯Tpt. *sfz* *sfz* *sfz* *sfz* *p* *f*

Tbn. *sfz* *sfz* *sfz* *sfz* *f*

Tuba *sfz* *sfz* *sfz* *sfz* *f*

Perc.1 *sfz* *sfz* *sfz* *sfz* *pp* *f* *mf*

Perc.2 *sfz* *sfz* *sfz* *sfz* *pp* *f*

Hp. *sfz* *sfz* *sfz* *sfz*

Pno. *sfz* *sfz* *sfz* *sfz* *f*

B. *ffp* *ff*

I'm lit I'm lit I'm lit as a war with pills, lines,

7 8 3 4 4 3 4 6 16

Vln.I *sfz* *p* *sfz* *p* *sfz* *sfz* *p* *mf* *p* *f* *p* *f*

Vln.II *sfz* *p* *sfz* *p* *sfz* *sfz* *p* *fff* *p* *f*

Vla. *sfz* *sfz* *sfz* *sfz* *p* *fff* *ff*

Vc. *sfz* *ff*

D.B. *sfz* *ff*

157 158 159 160 161

6/16 3/4 2/4 6/16 1/4 6/16 2/4

Fl. *sfz* *fp* *5* *fffz*

Ob. *sfz*

B♭ Cl. *mp* *sfz* *fp* *5* *fffz*

Bsn. *ff* 3

Hn. *p* *mf* *p* *mf*

C Tpt.

Tbn. *f* 3 (gliss)

Tuba *f* 3

Perc. 1 6/16 bell *f* 3/4 *mf* 2/4 bell 6/16 1/4 bell 6/16 2/4

Perc. 2

Hp. *sfz* *sfz* G# G# Ab

Pno. *ff* 3

B *espress. mf* *ff* 3 *espress. mf* *f*

so man - y, lines, pills, pills, so man - y,

Vln. I 6/16 *p* *fff* 3/4 *p* *fff* 2/4 *m. (V)* 6/16 *p* *fff* 1/4 *p* *fff* 6/16 2/4

Vln. II *p* *fff* *p* *fff* *p* *fff* *p* *fff*

Vla. *ff* 3

Vc. *ff* 3

D.B. *ff* 3

162 163 164 165 166 167

$\text{♩} = 128$

2/4 **6/16** **2/4** **6/16** **1/4** **4/4**

Fl. *sfz*

Ob. *sfz*

B♭Cl. *mp sfz*

Bsn. *mp sfz*

Hn. *p mf*

CTpt.

Tbn.

Tuba

Perc.1 *bell*

Perc.2

Hp. *sfz*

Pno.

B *espress. mf f mf ff*

so — man - y, so man - y, so — man - y, so man - y, so man - y,

$\text{♩} = 128$

2/4 **6/16** **2/4** **6/16** **1/4** **4/4**

Vln.I *p fff p fff*

Vln.II *p fff p fff*

Vla.

Vc.

D.B.

168 169 170 171 172 173

$\text{♩} = \text{♩} = \text{ca. } 84$
accel.----- $(\text{♩} = 112)$ $\text{♩} = 96 \text{ sub.}$

4/4 **3/4** **2/4**

177

Fl. *p* *f* *fff*
 Ob. *p* *mf* *fff*
 B♭ Cl. *p* *mf* *f* *fff*
 Bsn. *fff*
 Hn. *p* *mf* *open* *f*
 C Tpt. *hamon mute (stem in)* *mp* *pp* *mp* *f*
 Tbn. *f*
 Tuba *f*
 Perc. 1 *f* *pp* *f*
 Perc. 2 *f* *pp* *f*
 Hp. *D♭ A♭*
 Pno. *mp* *fff* *C♯ C♯*
 B *drunkenly* *drinks* *mf* *ff* *ff* *I can't*
 Vln. I *(ord.)* *s.p.* *ord.* *p* *mf* *p* *fff* *p*
 Vln. II *ord.* *s.p.* *p* *fff* *p* *fff* *p*
 Vla. *p* *fff* *fff*
 Vc. *I. (♯♯)* *p* *fff* *II. (♯♯)* *p* *fff* *fff*
 D.B. *p* *fff* *fff*

174 **175** **176** **177**

page 39

38

68

24

Fl.

Ob.

B♭Cl.

Bsn.

Hn.

CTpt.

Tbn.

Tuba

Perc.1

Perc.2

Hp.

Pno.

B

Vln.I

Vln.II

Vla.

Vc.

D.B.

mp

pp

mp

pp

pp

mp

pp

mp

p

mp

straightmute

mp

pp

38

68

24

p

mp

p

mp

feel,

I

can't

feel.

38

68

24

p

pp

p

mp

p sub.

mp

p

pp

p

mp

p sub.

mp

p

pp

p

mp

p sub.

mp

pp

mp

pp

183

184

185

186

187

page 40

(♩=84)

2/4 3/8 4/4 191 2/4 3/4

Fl. *p* *f* *mp* *f* *sfz* *mf* *ff*

Ob. *mp* *f* *mf* *f*

Bs.Cl. *p* *f* *mp* *f*

Bsn. *p* *f* *mp* *f* *f*

Hn. *p* < *mp* *mp* < *mf* *mp* < *f* *mf* *ff*

CTpt. *mp* > *pp* *open* *mp* *f* *harmonmute(stemin)* *mp* < *f*

Tbn. *p* < *mf* *sfz* *sfz*

Tuba *sfz* *sfz*

Perc.1 *bongos* *pp* *mf* *mf*

Perc.2 *Glockenspiel* *mp* *sfz* *sfz*

Hp.

Pno. *sfz* *sfz*

B. *p* *mf* *mp* *f* *sfz* *sfz*

I can't feel. It's boil - ing, It's boil - ing,

(♩=84)

2/4 3/8 4/4 191 2/4 3/4

Vln.I *p* *mf* *p sub.* *f* *p* *f* *f*

Vln.II *p* *mf* *p sub.* *f* *p* *f* *f*

Vla. *p* *mf* *p sub.* *f* *p* *f* *f*

Vc. *sfz* *sfz* *arco*

D.B. *sfz* *sfz*

188 189 190 191 192

198

2/4 3/4 3/8 4/4 3/4

Fl. *sfz* *p* *mf*

Ob. *sfz* *fp* *pp* *mf* *fp*

B♭Cl. *sfz* *fp* *mf* *fp*

Bsn.

Hn. *sfz* *pp* *mf*

CTpt. *sfz*

Tbn. *sfz* *mf* *sfz*

Tuba *sfz* *mf* *sfz*

Perc.1 *sfz* *p* *mf*

Perc.2 *f* *f*

Hp. *sfz* *f*

Pno. *sfz* *mf* *sfz*

B. *mp* *mf* *f*

198 I find two wom - en Shoot - ing her - o - in, her - o - in, shoot - ing

198 2/4 3/4 3/8 4/4 3/4

Vln.I *p* *fff* *fp* *mf* *p*

Vln.II *p* *fff* *fp* *mf* *p*

Vla. *pp* *mf* *f* *p* *fp*

Vc. *pp* *mf* *sfz* *fp*

D.B. *sfz*

198 199 200 201

3/4 2/4 204 5/8

Fl. *fp* *f* *ff* *ffp* *fff* *ff*

Ob. *fp* *f*

B♭Cl. *fp* *f* *ff* *ffp* *fff* *ff*

Bsn.

Hn. *mf* *f* *mf* *f*

CTpt.

Tbn.

Tuba

Perc.1 *pp* *mf* *mp* *f* *mp* *f*

Perc.2 (Sus.Cym.) (Sizz.Cym.) Woodblocks *mp* *f* *mp* *f* *mp* *f*

Hp. *fff*

Pno. *fff* *fp* *fff*

B her - - o - in in my bed. *mp* *mf* *ff*

Vln.I (ord.) s.p. *fp* *mf* *fp* *f* *fff* *fff* *fff* *fff*

Vln.II (ord.) s.p. *fp* *mf* *fp* *f* *fff* *fff* *fff* *fff*

Vla. s.p. ord. *mf* *p* *fp* *f* *fff* *fff* *fff* *fff*

Vc. s.p. ord. *mf* *p* *fp* *f* *fff* *fff* *fff* *fff*

D.B. *fff*

202 203 204 205 206

3/4 2/4 204 5/8

♩ = ♩ = 84 (♩ = 126)

her - - o - in in my bed.

(ord.) s.p. ord. s.p. *fp* *mf* *fp* *f* *fff* *fff* *fff* *fff*

(ord.) s.p. ord. s.p. *fp* *mf* *fp* *f* *fff* *fff* *fff* *fff*

s.p. ord. *mf* *p* *fp* *f* *fff* *fff* *fff* *fff*

s.p. ord. *mf* *p* *fp* *f* *fff* *fff* *fff* *fff*

sulpont. overpressure *fff* *fff* *fff* *fff*

sulpont. overpressure *fff* *fff* *fff* *fff*

sulpont. overpressure *fff* *fff* *fff* *fff*

sulpont. overpressure *fff* *fff* *fff* *fff*

fff *fff* *fff* *fff*

Fl.
 Ob.
 B♭Cl.
 Bsn.
 Hn.
 CTpt.
 Tbn.
 Tuba
 Perc.1
 Perc.2
 Hp.
 Pno.
 B.
 Vln.I
 Vln.II
 Vla.
 Vc.
 D.B.

207 208 209 210 211

Musical score for measures 207-211. The score includes parts for Flute, Oboe, B♭ Clarinet, Bassoon, Horn, Cor Anglais, Trombone, Tuba, Percussion 1 and 2, Harp, Piano, Bass, Violin I and II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#). The time signature changes from 2/4 to 3/8, then to 6/8, and back to 3/8 and 2/4. Dynamics include *mp*, *f*, *ff*, *sfz*, *fp*, *p*, *f*, and *fff*. Performance markings include accents, slurs, and breath marks. Percussion 1 includes a Brake Drum.

212 213 214 215 216

5
3
5

8
4
8

Fl.

Ob.

B♭Cl.

Bsn.

Hn.

CTpt.

Tbn.

Tuba

Perc.1

Perc.2

Hp.

Pno.

B

Vln.I

Vln.II

Vla.

Vc.

D.B.

fp *mp* *f*

mf *f*

mf p *f*

sfz

fp *mp* *f*

mp *mf* *mp* *mf*

f *p* *mp* *mf*

up and up, and up, and up and up, and up, It's boil - ing up, and up, and up, and

sul pont. ord.

sul pont. ord.

sul pont. ord.

sul pont. ord.

sul pont.

217 218 219 220 221

5/8 3/4 5/8 3/4

Fl. *ff*

Ob. *f* 3

B♭ Cl. *ff*

Bsn. *mf* *f*

Hn.

C Tpt. *f* 3

Tbn. *mf*

Tuba *mf* *f* 3

Perc. 1 *mp* < *f* *mp* *f*

Perc. 2 *f*

Hp. *ff* D♭ C B♭ E♭ F G A

Pno. *ff*

B. *mf* *f*

up, and up, and up, and up, and

5/8 sul pont. overpressure 3/4 sul pont., regular pressure ord. 5/8 sul pont. overpressure 3/4

Vln. I *fff* *mp* *mf* *fff*

Vln. II *fff* *mp* *mf* *fff*

Vla. *fff* *mp* *mf* *fff*

Vc. *fff* *mp* *mf* *fff*

D.B. *mp* *mf*

222 223 224 225

3/4 6/8 9/8 6/8

Fl. *sfz* *mf* *fff*

Ob. *sfz* *mp* *fff*

Bs.Cl. *sfz* *p* *fff*

Bsn. *sfz*

Hn. *sfz* *p* *f*

CTpt. *sfz* *f* *pp* *5:3* *harmonmute(stemin)*

Tbn. *sfz*

Tuba *sfz*

Perc.1 *f* *tri.beater*

Perc.2 *fp* *f* *Woodblocks*

Hp. *sfz* *f* *E^b*

Pno. *sfz* *mp* *fff* *8^{va}*

B. *f* *fp* *f* *fp* *f* *I'm com - ing, I'm com - ing*

Vln.I *ord.* *s.p.* *III IV ord.* *ord.* *s.p.* *ord.* *fff* *fff*

Vln.II *ord.* *s.p.* *ord.* *s.p.* *ord.* *fff* *fff*

Vla. *ord.* *s.p.* *ord.* *s.p.* *ord.* *fff* *fff*

Vc. *ord.* *s.p.* *ord.* *s.p.* *ord.* *fff* *fff*

D.B. *sfz* *fff* *fff*

226 227 228 229

239

Fl.

Ob.

Bs. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Hp.

Pno.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

235

236

237

238

239

♩=56sub.

4/4 2/4 3/4 2/4

Fl. *mf* *pp*

Ob.

B♭Cl.

Bsn.

Hn. *mf* *pp* *mp* *f*

CTpt. *mf* *pp* *p* *f*

Tbn. *pp* *mf* *p* *mf*

Tuba

Perc.1 *pp* *mf*

Perc.2 (BassDrum) *pp* *mf*

Hp.

Pno. *p* *mf* *f*

B *p* *mf* *f*

O Christ, O Christ the sum-mer is

♩=56sub.

4/4 2/4 3/4 2/4

Vln.I *pp* *f* *pp* *pp* *f* *pp*

Vln.II *pp* *f* *pp* *pp* *f* *pp*

Vla. *pp* *f* *pp* *pp* *f* *pp*

Vc. *p* *mf* *p* *f*

D.B. *p* *mf* *p* *f*

240 241 242 243 244 245

3
4
2
4
3
4

Fl.
Ob.
B♭Cl.
Bsn.

Hn.
CTpt.
Tbn.
Tuba

Perc.1
Perc.2

Hp.

Pno.

B.

Vln.I
Vln.II
Vla.
Vc.
D.B.

246
247
248
249
250
251

poco accel. ----- atempo

2/4 **3/4** **4/4** **3/4** **2/4**

Fl. *pp* *mp* *fp* *mf* *f*

Ob.

BsCl. *pp* *mp* *fp* *mf* *f* *ppp* *p* *ppp*

Bsn. *pp* *mp* *fp* *mf* *f*

Hn.

CTpt.

Tbn.

Tuba

Perc.1

Perc.2 *mp* *8va-----*

Hp. *mp*

Pno.

B *mf* *f* *p sub., espress.* *pp*

O Christ the sum-mer is stunned, stunned with

poco accel. ----- atempo

2/4 **3/4** **4/4** **3/4** **2/4**

Vln.I *pp* *mf* *fp* *mf* *f* *p* *ppp*

Vln.II *pp* *mf* *fp* *mf* *f* *p sub.* *ppp*

Vla. *pp* *mf* *fp* *mf* *f* *p* *ppp*

Vc. *p sub.* *ppp*

D.B.

ord.evib. IV. (rebowasneeded,discreetly) (d.)

ord.evib. IV. (rebowasneeded,discreetly) (d.)

ord.evib. (rebowasneeded,discreetly)

(rebowasneeded,discreetly)

259 260 261 262 263 264 265 266

267 $\text{♩} = 96 \text{sub.}$

2/4 6/16 1/4 6/16 2/4

Fl. *ff*

Ob. *ff*

B♭Cl. *mp* *sfz* *fp* *sfz*

Bsn. *ff*

Hn. *f* *p* *mf*

CTpt. *f*

Tbn. *f*

Tuba *f*

Perc.1 *f* DrumSet bell

Perc.2 *f* Brake Drum

Hp. *sfz*

Pno. *ff*

B. *f*

Some - one gets kicked Some-one gets kicked in the nose

267 $\text{♩} = 96 \text{sub.}$

2/4 6/16 1/4 6/16 2/4

Vln.I *p* *fff*

Vln.II *p* *fff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

267 268 269 270 271 272 273

3
♩ = 144

2
4

Fl. *ff*

Ob. *ff*

B♭Cl. *ff*

Bsn. *ff*

Hn. *f*

CTpt. *f*

Tbn. *f*

Tuba *f*

Perc.1 bell

Perc.2 *f*

Hp. *sfz*

Pno. *mp* *ff* *fffz*

B. *f* *fff*

Some - one gets kicked in the nose I'm lit,

2
4

3
4

2
4

7
8

2
4

Vln.I *p* *fff* *fff* *ff* *fffz* *p*

Vln.II *p* *fff* *fff* *ff* *fffz* *p*

Vla. *p* *fff* *ff* *fffz*

Vc. *p* *fff* *ff* *fffz*

D.B. *ff* *fffz*

274 275 276 277 278 279

rit.-----

2 3 2 6 9 6
4 4 4 8 8 8

Fl. *sfz* *mf* < *fff*

Ob. *sfz* *mp* < *fff*

BsCl. *sfz* *p* < *fff*

Bsn. *sfz*

Hn. *sfz* *p* < *f*

CTpt. *sfz* *mf* < *pp* 5:3

Tbn. *sfz*

Tuba *sfz*

Perc.1 *sfz* *mp* (BrakeDrum) *sfz* *fp* *f* Woodblocks

Perc.2 *sfz* *fp* *f*

Hp. *sfz* *f* B E E B C B F B

Pno. *sfz* *mp* *fff* *sfz* *sfz* *mp* *fff* 8va

B *fp* *f*
I'm lit lit, ____ And ____

2 3 2 6 9 6
4 4 4 8 8 8

Vln.I *sfz* *p* *fff* *fff* *fff*

Vln.II *sfz* *p* *sfz* *fff* *fff*

Vla. *sfz* *fff* *fff*

Vc. *sfz* *fff* *fff*

D.B. *sfz* *fff* *fff*

280 281 282 283 284 285

3/4 **2/4** **3/8** **2/4** **2/4**
 Picc. *mp* *mf* *ff* *mf* *ff*
 Ob. *mp* *mf* *ff* *mf* *ff*
 B♭Cl. *mp* *mf* *ff* *mf* *ff*
 Bsn. *mf* *ff* *mf* *ff* *mf* *ff*
 Hn. *f* *fp* *f*
 CTpt. *mf* *p* *mf* *fp* *fp* *fp*
 Tbn. *pp* *mp* *fp* *fp* *fp*
 Tuba
 Perc.1 *mf*
 Perc.2 *mf* *ff* *mf* *ff* *mf* *ff*
 Hp. DC #B #E ♭F #GA
 Pno. *ff*
 B *more,* *more,* *more,*
 Vln.I *f* *ffp* *ffp* *ffp*
 Vln.II *f* *ff* *mf* *ff* *mf*
 Vla. *f* *fp* *ffp* *ffp* *ffp* *ff*
 Vc. *f* *p* *fp* *ffp* *ffp* *ffp* *ff*
 D.B. *ffz*

297 $\text{♩} = 144 \text{sub.}$

Picc.

Ob.

B♭Cl.

Bsn.

Hn.

CTpt.

Tbn.

Tuba

Perc.1

Perc.2

Hp.

Pno.

Vln.I

Vln.II

Vla.

Vc.

D.B.

297

298

299

300

301

302

[illegible]

page 64

2/4 5/8 2/4 3/8

Picc.

Ob.

B♭Cl.

Bsn.

Hn.

CTpt.

Tbn.

Tuba

Perc.1

Perc.2

Hp.

Pno.

Vln.I

Vln.II

Vla.

Vc.

D.B.

mf

f

fff

sul pont.
overpressure

DC #BEFG #A #

315 316 317 318

320

38

34

44

34

24

34

Picc.

Ob.

BsCl.

Bsn.

Hn.

CTpt.

Tbn.

Tuba

ff

pp

mf

f

ff

pp

mf

f

ff

pp

mf

f

f

f

f

f

3

3

4

3

2

3

Perc.1

Perc.2

Hp.

Pno.

B.

f

sfz

mf

mf

f

34

44

34

24

34

mf

mf

f

3

3

4

3

2

3

Vln.I

Vln.II

Vla.

Vc.

D.B.

ff

fp

fp

sim.

f

ff

fp

fp

sim.

f

ff

fp

fp

sim.

f

ff

fp

fp

sim.

f

ff

fp

fp

sim.

f

319

320

321

322

323

324

And — would you look,

would you

look at this,—

3/4 4/4 3/4 2/4

Picc. *p* *ff*

Ob. *p* *fp* *p* *ff*

B♭Cl. *mp* *fp* *f* *p* *ff*

Bsn. *mp* *fp* *f*

Hn. *f* *p* *mf*

CTpt. *f* *p* *mf*

Tbn. *p* *mf*

Tuba *fp*

Perc.1 *f* *p* *fp* *f*

Perc.2

Hp. *G♯* *A♯*

Pno. *mp*

B *mf* *ff*

would you look, would you look would you look, would you look at all — this

3/4 4/4 3/4 2/4

Vln.I *p* *fp* *fp* *sim.* *ff*

Vln.II *p* *fp* *fp* *sim.* *ff*

Vla. *p* *fp* *fp* *sim.* *ff*

Vc. *p* *fp* *fp* *f* *fp* *sim.* *ff*

D.B.

325 326 327 328 329

331

2
4

7
8

3
4

2
4

7
8

2
4

Picc.

Ob.

B♭Cl.

Bsn.

Hn.

CTpt.

Tbn.

Tuba

Perc.1

Perc.2

Hp.

Pno.

B.

Vln.I

Vln.II

Vla.

Vc.

D.B.

330

337

332

333

334

335

I'm lit, and God, I'm lit, And God

338

rit. $\text{♩} = 84$

$\frac{2}{4}$
 $\frac{4}{4}$
 $\frac{6}{8}$
 $\frac{5}{8}$

Picc.

Ob.

B♭Cl.

Bsn.

Hn.

C♭Tpt.

Tbn.

Tuba

Perc.1

Perc.2

Hp.

Pno.

B.

the
the pills, the lines, the
drinks, the noise, the
pills, the lines, the

$\frac{2}{4}$
 $\frac{4}{4}$
 $\frac{6}{8}$
 $\frac{5}{8}$

Vln.I

Vln.II

Vla.

Vc.

D.B.

336
337
338
339
340

2/4 3/4 2/4 3/8

Picc. *mp* *mf* *ff*

Ob. *mp* *mf* *ff*

Bs.Cl. *mp* *mf* *mf* *ff*

Bsn. *f* 3 3 3 3 3

Hn. *fp* *f* *fp* *f*

CTpt. *mf* *p* *mp* 3 3

Tbn. *pp* *mp* *fp* (VII)

Tuba

Perc.1 (rim) *mp* *mf* 3 3

Perc.2 (Bassdrumwithrute)

Hp.

Pno. *ff* *8va* - - - - -

B. drinks, the noise, the pills, the lines, the noise *f* 3 more, 3 more, 3 more, 3

Vln.I *mp* *mf* *f* *ffp* *sulpont.* *ord.*

Vln.II *mp* *mf* *f* *ff* *mf* *sulpont.* *ord.*

Vla. *mp* *mf* *f* *ffp* *ord.* *sim.*

Vc. *mp* *mf* *f* *ffp* *ord.* *ord.*

D.B. *mp* *mf* *sfz*

341 342 343 344 345 346

349

2
4

3
8

3
4

3
8

4
4

Picc.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Hp.

Pno.

B

we can't go, we can't go,

Vln. I

Vln. II

Vla.

Vc.

D.B.

347

348

349

350

351

352

353

accel.-----

4/4 9/8 3/8 9/8 3/4 2/4 3/4

Picc.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Hp.

Pno.

B

4/4 9/8 3/8 9/8 3/4 2/4 3/4

accel.-----

Vln. I

Vln. II

Vla.

Vc.

D.B.

354 355 356 357 358 359

360

♩=144

3/4

Picc. *f* *ff*

Ob. *f* *ff*

B♭Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *mf* *f* *ff*

CTpt. *f* *ff*

Tbn. *mf* *f*

Tuba *ffz* *f*

Perc.1 *f*

Perc.2 *f* *ff*

Hp.

Pno. *f* *ff*

360

♩=144

3/4

Vln.I *f* *ff*

Vln.II *f* *ff*

Vla. *f* *ff*

Vc. *f* *mf* *f* *ff*

D.B. *f* *mf* *f* *ff*

361 362 363

3
4

3
8

3
4

3
8

1
4

4
4

Picc.

Ob.

B♭Cl.

Bsn.

Hn.

CTpt.

Tbn.

Tuba

Perc.1

Perc.2

Hp.

Pno.

Vln.I

Vln.II

Vla.

Vc.

D.B.

364

365

366

367

368

369

370

moltoaccel.

(♩=192)

4

4

2

2

Picc.

Ob.

B♭Cl.

Bsn.

Hn.

CTpt.

Tbn.

Tuba

staggerbreathe

staggerbreathe

staggerbreathe

ff

mp

ff

mf

fff

ff

f

4

4

2

2

wild,chaotic"fill"(butunderhn.andtbn.)

Perc.1

BassDrum

Perc.2

ff

Hp.

D♭CBE #FG #A

bisbigl.gliss

Pno.

gna -

370

moltoaccel.

(♩=192)

4

4

2

2

Vln.I

Vln.II

Vla.

Vc.

D.B.

370

371

372

373

374

375

Musical score for measures 376-381. The score includes parts for Piccolo, Oboe, Bass Clarinet, Bassoon, Horn, Contralto Trombone, Trombone, Tuba, Percussion 1 and 2, Harp, Piano, Violin I and II, Viola, Violoncello, and Double Bass. The tempo is marked as quarter note = 96 (half note = 192). The key signature has one flat. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings like fortissimo (fff). The percussion parts include Crotales and Bass Drum. The piano part has a complex texture with many sixteenth notes and triplets. The string parts have a steady eighth-note accompaniment.

$\text{♩} = 48$
 $\frac{6}{8}$ $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4}{4}$

382

Picc.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

$\frac{6}{8}$ $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4}{4}$

Perc. 1

Perc. 2

$\frac{6}{8}$ $\frac{12}{8}$ $\frac{9}{8}$ $\frac{4}{4}$

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

382

383

384

385

386

387

388

page 77

403

98128

Fl.

Ob.

B♭Cl.

Bsn.

Hn.

CTpt.

Tbn.

Tuba

Perc.1

Perc.2

Hp.

Pno.

B.

Vln.I

Vln.II

Vla.

Vc.

D.B.

pp

p

pp

p

pp

mp

f

mp

p

fp

mf

pp

p

mf

fp

f

f

p

f

MarkTree

Withfingers,stimulatesmallareas
toproduce tinkling.(DoNOTgliss,LVsempre)

(harmonicssound8va)

DC#BEF#GA

(8va)

II.

III.

ord.

s.p.

sul pont.

"seagulleffect"

glisspocoaccel-rit.

part,_____

We__ fall a - part_____ like_____ an - cient, an - cient, an-cient stars,

sparks—

400

401

402

403

404

410

12

8

Fl.

Ob.

B♭Cl.

Bsn.

Hn.

CTpt.

Tbn.

Tuba

Perc.1

(Crot.)

ff

mf

mp

p

pp

Perc.2

(Glock.)

ff

mf

mp

p

pp

Hp.

D# A#

ff

mf

mp

p

Pno.

fff

ff

f

mf

mp

p

B.

410

12

8

Vln.I

Vln.II

Vla.

Vc.

D.B.

December 30, 2017—Montreal, QC; Bloomington, IN